DOCUMENT RESUME

ED 096 204 SO 007 736

AUTHOR	Pearl, Jesse; Carter, Raymond
TITLE	Music Listening - Romantic Period (1815-1914), Music: 5635.794.
INSTITUTION	Dade County Public Schools, Miami, Fla.
PUB DATE	72
NOTE	47p.; An Authorized Course of Instruction for the Quinmester Program; SO 007 734-737 are related documents
EDRS PRICE	MF-$0.75 HC-$1.85 PLUS POSTAGE
DESCRIPTORS	*Aesthetic Education; Course Content; Course Objectives; Curriculum Guides; Instructional Materials; *Listening Habits; *Music Appreciation; *Music Education; Opera; *Romanticism; Secondary Grades; Teaching Techniques
IDENTIFIERS	Instrumental Music; *Quinmester Program

ABSTRACT

This secondary level Quinmester course is designed to teach the principal types of vocal, instrumental, and operatic compositions of the Romantic period through listening to the styles of different composers and acquiring recognition of their works. The course is intended for students who have participated in fine or performing arts and for pupils interested in music history despite a lack of music background. Course objectives in listening and musicianship are listed. Course content is presented in detail as a guide for the instructor, with outlines for five units. Final sections of the guide include resources for students and teachers, assessment techniques, and a suggested listening list to augment specific suggestions made in the unit plans. (JH)

ED 096204

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

BEST COPY AVAILABLE

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

MUSIC LISTENING - ROMANTIC PERIOD (19[illegible]

MUSIC

5635.794

SP 007 736

DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

ED 096204

BEST COPY AVAILABLE

MUSIC LISTENING - ROMANTIC PERIOD (1815-1914)

COURSE NUMBER - 5635.794

Written by Jesse Pearl and Raymond Carter

For the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

DADE COUNTY SCHOOL BOARD

Mr. G. Holmes Braddock, Chairman
Mr. William Turner, Vice Chairman
Mrs. Ethel Beckham
Mrs. Phyllis Miller
Doctor Ben Sheppard
Mr. Alfredo Duran

Dr. E. L. Whigham, Superintendent of Schools
Dade County Public Schools
Miami, Florida 33132

Published by the Dade County School Board
Miami, Florida 33132

BEST COPY AVAILABLE

BEST COPY AVAILABLE

TABLE OF CONTENTS

		Page
I.	COURSE TITLE	1
II.	COURSE NUMBER	1
III.	COURSE DESCRIPTION	1
IV.	COURSE ENROLLMENT GUIDELINES	2
V.	COURSE OF STUDY OBJECTIVES	2
VI.	COURSE CONTENT	4
VII.	COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES	11
VIII.	RESOURCES FOR STUDENTS	39
IX.	RESOURCES FOR TEACHERS	39
X.	ASSESSMENT	40
	BIBLIOGRAPHY	43

BEST COPY AVAILABLE

I. COURSE TITLE

Music Listening - Romantic Period (1815-1914)

II. COURSE NUMBER: 5635.794

III. COURSE DESCRIPTION

Instruction designed to teach the principle types of vocal, instrumental, and operatic compositions of the Romantic period through listening. Emphasis is placed on listening to the styles of different composers and recognition of their works. This course is for students who wish to acquire an understanding of and appreciation for music of the Romantic era. Listening to music and studying lives of composers and their times, and knowledge of the elements of harmony, style, and form that are indigenous to that time in history will help studerts to become aware of Romanticism and its meaning.

Stress will be placed on meaningful listening experiences and development of fastidious listening habits. Pupils will be encouraged to become discriminating in their choice of music to which they listen for recreation. Pupils will study fundamentals of score reading. Use of school performing groups to present interpretations of selected works should be encouraged.

BEST COPY AVAILABLE

Attendance at professional performances will be encouraged, especially when the program includes works of the Romantic period.

Listening to recordings will be part of the assigned lesson and also will be assigned as homework.

IV. COURSE ENROLLMENT GUIDELINES

Pupils will evidence an interest in expanding their knowledge and appreciation of fine arts. The course is designed especially for those who have been a participant in one or more of the fine arts or performing arts and for pupils who are interested in music history, despite a lack of musical background.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The pupils will learn to associate the Romantic period with dates, styles, and the political and social changes resulting from the French Revolution. Composers and forms of music of the Romantic era will be recognized.
2. The pupils will learn, through the study of theory and listening, the musical elements of romanticism
3. The pupils will learn to hear and recognize the characteristics of the Romantic composer's styles.
4. Pupils will learn to follow a score while listening to a performance. Non-music-oriented students may be helped to do this by studying Blueprints For Musical Understanding, Saul Feinberg, M. Witmark and Sons, 1965.

BEST COPY AVAILABLE

5. Pupils will learn to identify the composition, composer, and provide other salient information upon hearing a number that has been studied in class.

B. Listening

1. Pupils will listen to the music of Beethoven, noting the style, material and mood characteristic of each of his three periods of composition.

2. Pupils will listen to and distinguish between Italian, French, German, and Russian operas of the Romantic period.

3. Through listening, pupils will learn to identify the following types of compositions:

a. Oratorio

b. Choral Music

(1) Sacred

(2) Secular

c. Piano music

(1) Sonatas

(2) Program music

d. Instrumental music

(1) String quartet

(2) Orchestra

(3) Solo with or without accompaniment

e. Art songs and folk music of the period

VI. COURSE CONTENT

BEST COPY AVAILABLE

A. A brief history of the Romantic period will help the pupils establish the relationship of Romanticism to the other periods of musical history and realize how Romanticism stimulated the development of music.

1. Chief characteristics of Romanticism

a. The main objective was to express the feelings in the heart of man. The form did not matter if this end was achieved.

b. Music was written to "paint a picture", or "tell a story".

c. Music was less obvious, meanings were more subtly indicated, often with an aura of mysticism.

d. Romantic artists were preoccupied with self, they lacked a surety of proportion and balance, and often plunged wildly into a passionate conflict with life that left them further dissatisfied and resolved to retreat into solitude.

e. This seemed contradictory in that it was introspective and contemplative and external and pictorial at the same time.

f. The music of Romanticism produces images rather than ideas and these images induce definite states of feeling, hence it is in the real realm of art.

BEST COPY AVAILABLE

g. Romanticism was a revolt against the formal, dictatorial rules, the impersonality and disciplined intellectualism of Classicism.

h. Romanticism was further characterized by an apothesis of self, by pessimism and poignant dissatisfaction with life, by nostalgia for the past, by a struggle with destiny, and finally, by resignation.

2. General musical aspects of the 19th century

a. Subjectivity

b. Emotionalism

c. Nationalism

d. Programmatic compositions

e. Thick timbre

f. Chromaticism

3. Most remarkable achievements of the Romantic period

a. Harmonies were much richer and harmonic progressions were less disciplined and of a greater variety

b. Relaxation of rigid forms of Classical period

c. Instrumental color and texture were greatly enhanced by addition of new instruments and improvements in the quality of the instruments used

B. Ludwig Van Beethoven and his works

1. His place in history

BEST COPY AVAILABLE

a. Great individualist

b. Broke the confines of the classical period and came to be known as a Romantic composer

2. Beethoven's three style periods

a. Imitation (1790-1802)

(1) Emulated great Classical composers

(2) Began to feel discontent with the bonds of Classical form, harmony and instrumentation

(3) His first symphony, first 6 string quartets and first 10 piano sonatas were Classical in form and content

b. Externalism (1803-1815)

(1) Heretofore, symphonies had been "absolute" music. Beethoven used them as ways of expressing his thoughts

(a) Eroica first dedicated to Napoleon as deliverer of the common people

(b) Fate (5th symphony) represents man's struggle with the inevitability of fate

(c) Pastoral (6th symphony) was the first "program" symphony and expressed his love of nature

BEST COPY AVAILABLE

(2) Innovation of scherzo (a musical joke) to replace the usual minuet

(3) Use of three or four related themes rather than one or two

(4) His piano sonatas are called the "New Testament of the Piano"

(5) Each key had a special meaning for him

(a) D minor - sadness and melancholy

(b) E flat major - light-hearted gaiety

(c) C major - dignity and grandeur

(6) Each orchestral instrument had its own message

(a) Trumpet - courage and heroism

(b) Used it more than any previous composer

(7) Overtures were really dramas in themselves

(a) Leonore (written for his opera Fidelio)

(b) Egmont

(c) Consecration of the House

(d) Coriolanus

c. Reflection (1816-1827)

Diabelli Variations

Ninth Symphony

Last Five Piano Sonatas

BEST COPY AVAILABLE

Missa Solemnis

Quartets - Op. 127, 130, 131, 132, and 135

Grosse Fuge

C. 19th Century Opera

1. Italian opera

a. Style - bel canto

b. Serious dramatic plots

c. Composers and their works

(1) Gioacchino Rossini (1792-1868)

(a) L'Italiana vi Algeri (Italian in Algiers)

(b) Il Barbiere di Siviglie (The Barber of Seville)

(c) LaGassa Iadra ("The Thieving Magpie")

(d) Guillaume Tell ("William Tell")

(2) Vincenzo Bellini (1801-1835)

(a) La Sonnambula

(b) Norma

(c) Il Puritani

(3) Gaetano Donizetti (1797-1848)

(a) La Favorita

(b) Don Pasquale

(4) Giuseppe Verdi (1813-1901)

(a) Rigoletto

(b) Il Trovatore

BEST COPY AVAILABLE

(c) La Traviata

(d) Aida

(e) Otello ("Othello")

(f) Falstaff

(5) Giacomo Puccini (1858-1924)

(a) La Boheme

(b) Madame Butterfly

(c) Tosca

2. Opera Buffa - an Italian opera of light and playful character. Dialogue carried on in a "recitative secco". Subject is comic, often extravagantly so.

3. French opera

a. Opera - Comique, a theater for French pieces with spoken dialogue written as parodies of tragic operas.

(1) Daniel Auber (1782-1871)

La Muette de Portici

Fra Diavolo

(2) Charles Gounod (1818-1893)

Le Medelin Malgré Qui

b. Grand opera - originally borrowed from Italians. Early works stressed the spectacle and the ballet, but a national opera style gradually evolved. The recitative became an essential dramatic factor in the development of the plot.

BEST COPY AVAILABLE

(1) Gracomo Meyerbeer (1791-1864)

Robert le Diable

Les Huguenots

Le Prophete

(2) Charles Gounod (1818-1893)

Faust

Romeo et Juliette

(3) Jules Massenet (1842-1912)

La Grande tante

Don Cesar le Bazan

(4) Georges Bizet (1938-1875)

Carmen (called the "perfect opera")

(5) Saint-Saens

Samson et Dalila

(6) Hector Berlioz (1803-1869)

Les Troyens

(7) Jules Massenet (1842-1912)

Le Roi de Lahore

Herodiade

Manon

(8) Marc-Antoine Charpentier (1634-1704)

Louise

(9) Claude Debussy

Palleas et Melisande

4. German opera - treated in a more romantic, dramatic style displaying feeling for the home and for the legendary German heroes.

BEST COPY AVAILABLE

a. Carl Maria von Weber (1786-1826)- prophet of pure German opera

(1) Der Freischütz

(2) Euryanthe

(3) Oberon

b. Ludwig van Beethoven (1770-1827)

(1) Fidelio - noble theme, fine drama

c. Richard Wagner - master of musical drama

(1) Der Fliegende Holländer (The Flying Dutchman)

(2) Rienzi

(3) Tannhäuser

(4) Lohengrin

(5) Tristan and Isolde

(6) Die Meistersinger

(7) The Niebelung Ring (4 opera cycle)

Das Rheingold

Die Walküre

Siegfried

Götterdämmerung

(8) Parsifal

(9) Important Wagnerian contributions to opera

(a) Discarded the limitations of previous operatic styles

(b) Did away with traditions he considered artificial and limiting to real dramatic expression

BEST COPY AVAILABLE

(c) Fusion of the art of the great playrights (Shakespeare and Schiller) and great musicians (Bach and Beethoven) in a "music drama."

(d) The orchestra, not the voice, was his chief exponent of dramatic action. He employed leitmotifs associated with dramatic situations

(e) Used a declamation (Sprechstimme) of little musical interest

(f) He wrote his own librettos whose only function was to stimulate the musical development and provide a sustained musico-dramatic element

(g) Music was the end and drama was the means

(h) Added many instruments to the orchestra

d. Engelburt Humperdinck (1854-1921)

(1) Hänsel und Gretel

(2) Königskinder

e. Richard Strauss (1864-1949)

(1) Salome

(2) Electra

(3) Der Rosenkavalier

BEST COPY AVAILABLE

5. Other 19th Century Opera

a. Russian National Opera

Michail Glinka (1804-1857) A Life for the Tsar

b. Bohemian National Opera

Friedrich Smetana-Prodana Nevesta ("The Bartered Bride")

c. Opera in England

Gilbert and Sullivan Operettas

Trial by Jury

H.M.S. Pinafore

The Pirates of Penzance

Patience

Princess Ida

The Mikado

The Yeoman of The Guard

The Gondoliers

D. 19th Century Oratorio and Choral Music

1. Oratorio-a non-acting version of opera, with a dramatic libretto, recitative, arias, chorus and orchestral accompaniment, but no stage action, scenery or costumes. It may be either secular or sacred

2. Principle composers of oratorio

a. Mendelssohn, Felix (1809-1847)

Elijah

St. Paul

BEST COPY AVAILABLE

b. Beethoven, Ludwig van (1770-1827)

Christus am Olberg

3. Sacred Choral Music

a. Verdi -- Requiem

b. Brahms -- German Requiem

c. Beethoven -- Missa Solemnis

d. Bruckner -- Te Deum Mass in F Minor

E. The Solo Song (German Lied)

1. Song cycle

a. A circle or series of songs relating to the same object and forming one piece of music

b. The songs change tempo but there is no break and the motiv of the first reappears in the last and closes the circle

2. German lied composers

a. Franz Schubert (1797-1828) - First real Romantic composer. Wrote spontaneously and copiously

(1) 600 lieder or art songs, characterized by music written to follow the meaning of the words

(2) 2 song cycles

b. Felix Mendelssohn (1809-1847)

c. Robert Schumann (1810-1847)

(1) Wanderlied - thoroughly German and purely ideal reflection of buoyancy of youth

(2) Settings for Heine poems

BEST COPY AVAILABLE

d. Hugo Wolf (1860-1903)

(1) 12 Lieder aus der Jugendzeit

(2) 6 Lieder für eine Frauenstinime

(3) Mörike songs

(4) 44 Spanisches Liederbuch

(5) Settings for poems of Gottfried Keller

(6) Settings for 50 of Goethe's poems

(7) Settings for Heyse's Italienisches Liederbuch

e. Johannes Brahms (1833-1897)

(1) Based on German Folk-songs. Brahms collections invariably included Volksleider

(2) Sometimes used exciting narrative poems

(3) Musical portrayal of landscape was a favorite with Brahms

(4) His finest works are his love songs

f. Robert Franz (1815-1892)

(1) Abhorred realism and disliked too much drama

(2) Wrote exclusively for mezzo-soprano

(3) Felt music should not go beyond the poet's words

(4) He said, "The ethical side in my songs is the chief thing. They shall bring peace and reconciliation".

3. Art songs pupils should know

a. Serenade, Schubert, the prototype of the love song

b. Lullaby, Brahms, the cradle song

BEST COPY AVAILABLE

c. Two Grenadiers, Schumann, model martial ballad

F. Piano Music

1. Improvements in the instrument

a. Additional strings added the octave harmonic

b. Addition of soft and sustaining pedal

c. These changes enabled Beethoven to compose with colour of tone in mind

d. Improvement in touch, making playing less tiring for the performer

2. Additions to piano repertoire

a. Short pieces

(1) Waltz

(2) Mazurka

(3) Polonaise

(4) Fantasy

(5) Ballade

b. Theme and variations

c. Etudes

3. Principle composers for piano and their works

a. Beethoven

32 Piano sonatas

21 sets of variations

b. Schubert. His piano music is mixture of classical and Romantic style.

Sonatas (classical patterns)

Fantasies

Impromptus

BEST COPY AVAILABLE

c. Schumann - His style is romantic and descriptive

Davidsbündlertänze

Papillons

Carnival

d. Mendelssohn

Capriccios

Scherzos

Songs Without Words

e. Frederic Chopin (1810-1849) His style is melodic, lyric, cantabile

Etudes

Romantic sonatas

2 piano concertos

Used folk materials in Preludes, Polonaises, Mazurkas, Ballades, Waltzes, and Nocturnes

f. Franz Liszt (1811-1886) - A Virtuoso pianist and composer. Works for piano and orchestra include:

(1) 2 Mephisto Waltzes

(2) 2 Concertos

(3) Dance Macabre

(4) Rhapsodie Espagnol

(5) Hungarian Fantasy

(6) Dance of Death

Wrote numerous transcriptions of songs, operas, symphonies and overtures for piano

BEST COPY AVAILABLE

g. Brahms

Piano works include Intermezzi, Variations, Capriccios, Sonatas, Rhapsodies, Fantasies, Ballades, and Romances

G. Instrumental Ensemble Music of the 19th Century

1. Symphonic music

a. Forms and styles

(1) Symphony

(2) Concerto

(3) Symphonic Poem

(a) Liszt - composed first symphonic poem - Les Préludes

(b) Strauss - Till Eulenspiegel

(c) Debussy - L'Après-midi d'un Faune

(4) Symphonic Suite

(a) Debussy - La Mer

(b) Rimsky-Korsakov - Scheherezade

(c) Tschaikovsky's - Nutcracker Suite

(5) Concert Overture

(a) Beethoven - Egmont Overture

(b) Mendelssohn - Hebrides Overture

(c) Brahms - Academic Overture

(6) Symphonic Variations

(a) Brahms - Variations on a Theme by Haydn

BEST COPY AVAILABLE

b. Principle Composers of Symphonic Literature

Beethoven - Nine Symphonies; Eight Overtures

Schubert - Eight Symphonies; Eight Overtures

Schumann - Four Symphonies; Four Overtures

Mendelssohn - Five Symphonies; Concert Overtures; Two Piano Concertos

Berlioz - Fantastic Symphony

Brahms - Four Symphonies and Two Symphonic Overtures

Liszt - Faust Symphony

Bruckner - (1824-1896) Eleven Symphonies

Rimsky-Korsakov - Three Symphonies of which Antar was the most famous

Strauss - Don Juan; Don Quixote

Note: This content outline is a guide for the instructor. The quantity of material covered will be dictated by maturity of pupils, their specific interests and time limitations.

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

UNIT GUIDELINES

Unit I

Included in this unit will be a history of the Romantic period, its characteristics, social trends, and the general atmosphere of the Romantic period. This unit

BEST COPY AVAILABLE

will prepare the student for future unit studies, bringing about a more mature understanding of "Romanticism."

Since the Romantic period directly succeeded the classical period, it would be beneficial for the instructor to review the characteristics of classicism and make a comparison of the classical period with the Romantic period, citing likenesses and differences between the periods.

*CLASSICISM	vs.	ROMANTICISM
1. Ideals of order, equilibrium, control and perfection		1. The ideals of strangeness and beauty
2. 18th century		2. 19th century
3. Art was within prescribed limits		3. Art was universal
4. Music was text-oriented		4. Instrumental music (no text)
5. Musical style a. Rhythms - more vital and varied b. Lyrical melodies c. More complicated Forms		5. Musical style a. Rhythms - less vital and varied b. Directive melodies c. Shorter forms-more simple and direct

*Further information re this analogy in A History of Western Music, Donald Jay Grant, W. W. Norton, N. Y. pp. 499-500

BEST COPY AVAILABLE

d. Harmonies-used according to basic progressions	d. Harmonies-more technical, more colorful and more complex
e. Tonality centered on the tonic of the scale	e. Tonality is blurred by distant modulations, complex chords. Freer use of non-harmonic tones and the distinct avoidance of tonic cadences
6. Important Composers	6. Important Composers
a. Haydn	a. Schubert
b. Mozart	b. Schumann
c. Gluck	c. Brahms
f. Beethoven	d. Wolf
	e. Liszt
	f. Beethoven
	g. Wagner

Develop understanding of the causes which provoked the switch to Romanticism and the chief results.

1. Causes
   a. Social and political upheavals resulting from the French Revolution
   b. Development of nationalistic characteristics

BEST COPY AVAILABLE

2. Results

a. Subjectivity - The arts reflected one's feelings and emotions

b. Emotionalism - Intensity of emotion in music through the use of chromaticism, modulation, etc.

c. Nationalism - The writing of music inherent to a nation. The main areas of nationalistic music during the 19th Century were in Germany, Italy, France, Central Europe and Russia

d. Programmatic Compositions - Included descriptive titles, melodic formulas, harmonic clichés and instrumental effects

e. Thick Timbre - (1) At the beginning of the century, woodwind parts often doubled with the strings

(2) Toward the middle of the century, the woodwinds combined with the strings in all registers

(3) In the second half of the century complete instrumentation was employed in each section of the orchestra

BEST COPY AVAILABLE

f. Chromaticism - Caused the center of tonality to become obscured.

Unit II.- Ludwig van Beethoven

In referring to the classical period, the instructor can review Beethoven, his three style periods and his works from his first and second style periods. Beethoven wrote during the period of unsettlement and doubt which followed the French Revolution. (The Bastille fell in 1789). He voiced the thoughts and emotions of this time of unrest and search for personal and national identity as did no other. His music is the incarnation of the period; filled with discontent with the present, a vague desire for a higher beauty and a more ideal happiness, and a painful aspiration for the infinite. Because he spoke a universal language, his message has reached the entire cultured world and by building firmly on the genius of Haydn and Mozart, he gathered up the surging discontents, strivings and aspirations and voiced them through a universally understood medium, charging them with a vitality and emotional power as strong today as it was during his lifetime.

Some of Beethoven's music seems dated and old-fashioned because he had to write for a living and sometimes wrote for immediate consumption. However, all of his work is

BEST COPY AVAILABLE

Filled with "moral intensity" and his best works (Eroica Symphony, Fifth Symphony, and Ninth Symphony, and his last string quartets) are unequalled in his force of thought and quality of expression.

The contrast between Classicism and Romanticism is most evident in Beethoven's 1st and 9th Symphonies. (Symphony No. 1 - The Story of Great Music, Age of Elegance, Time Inc., New York. Symphony No. 9 - Fourth movement - Waldo de los Rios Sinfonias. This last is a new and modern adaption of classical music using a full orchestra and rock rhythms.)

During the unit on Beethoven, include a study of the organization of the Romantic overture.

1. Egmont Overture[1]
   a. Introduction
      (1) Strong chords in the strings introduce the story of man's struggle for freedom
      (2) Softer passages in woodwinds
      (3) Repeat of opening chords
      (4) Sequence of patterns
      (5) Feeling of unrest from repeated bass notes
   b. "A" Theme
      (1) Egmont theme introduced by cellos
      (2) Reiteration of 4-note pattern
      (3) Egmont theme returns with increased intensity

[1] Suggested by Blueprints of Musical Understanding, Saul Feinberg, Series #1, No. 2, M. Witmark and Sons, N.Y. Records are included with the blueprints.

BEST COPY AVAILABLE

c. "B" Theme

(1) Question and answer between strings and woodwinds

(2) Crescendo of scale passages

d. "C" Theme

(1) Repetition of question and answer motives

(2) Tension and restlessness grows

e. Repetition of "A" Theme

(1) Reiteration of 4-note pattern

(2) Full orchestra sounds strongly confident

f. Repetition of "B" Theme

(1) Crescendo of scale passages

(2) Brass introduced in question and answer phrases

(3) Four mournful chords announce death of Egmont

g. Coda

(1) Mourning in kettledrums and strings

(2) Call to arms is sounded

(3) Fight for freedom explodes in dissonance oft-repeated

(4) Full orchestra in confident

(5) Proclamation of victory

2. At this time pupils should hear Beethoven's works for piano

a. Piano Concerto No. 4[2]

b. Piano Sonata No. 27[3]

2 and 3 Time-Life Series
Music of the Age of Revolution

BEST COPY AVAILABLE

Unit III - 19th Century Opera and Music Drama

This guideline suggests that the approach to 19th Century opera and music drama be made by countries, for romantic opera is highly nationalistic.

Pupils will note that the cradle of opera was in Italy, France, and Germany and it reached its peak of development in the second half of the 19th Century.

A. French Opera

1. In France the influences of Gluck, the Revolution, and the Napoleonic Empire made Paris the operatic capital of Europe during the first half of the 19th Century.
2. Two types of opera flourished
   a. Opera Comique
   b. Grand Opera

Comparison of Styles

Grand Opera	Opera Comique
1. Spoken Dialogue sometimes employed	1. Recitative--A style of vocal writing based on imitating the rhythms and inflections of speech, with a minimum of symmetrical musical structure
2. More pretentious	2. Less pretentious
3. Required large numbers of singers and players	3. Required fewer singers and players

BEST COPY AVAILABLE

Grand Opera	Opera Comique
4. Plot was a monumental historical pagentry	4. Plot was presented with straight forward comedy or semi-serious drama
5. Leaders of the school of Grand Opera: a. Eugène Scribe b. Giacomo Meyerbeer c. Louis Véron [Director of Paris Opera Theatre]	5. Leader of the school of Comic Opera: a. Pergolesi b. Francois Esprit Auber c. Jacques Offenbach d. Gilbert and Sullivan e. Charles Gounoud
6. Suggested listening: Aida - Verdi Available from the Dade County Public Schools, A-V Dept., pp. 135- Catalog of Instructional Materials	6. Suggested listening: Orphee aux enfers [Orpheus in the Underworld] Offenbach

B. Italian Opera

1. Italy was credited with bringing opera to full fruition and it maintained its position of leadership through the 19th Century.

a. Style - Bel Canto [Italian Vocal style and technique, emphasizing ease of production,

BEST COPY AVAILABLE

beauty of sound and flexibility and brilliance of performance)

b. Serious dramatic plots

c. The instructor may refer to letter C of the content outline for composers and their works

d. An excellent film, in two parts, spotlights operas of Verdi. It includes Falstaff and Otello. (Verdi NET 1957)[4]

e. Italian Opera changed from a light character, during the first half of the century to a more realistic character during the later half of the century

F. Italian Operatic Composers

(1) Gioacchino Rossini - Principle Italian composer of the early 19th Century

(a) Marks the transition between opera of the 18th Century and the Romantic period

(b) Most important operas:

The Barber of Seville[5]

William Tell

The Theiving Magpie

[4] Film Guide for Music Educators, MENC

[5] Film Strip - Record presentation can be purchased for $10.50 through Film Guide for Music Educators, Music Educators National Conference, 1201 Sixteenth Street, N. W., Washington 6, D. C. The Filmstrip is entitled Opera and Ballet Stories

BEST COPY AVAILABLE

L'Italiana in Algeria [Italian in Algiers][6]

(2) Gaetamo Donizetti

(a) Known for his operas, songs and church music

(b) Most important opera - Don Pasquale

(3) Bellini

(a) Operas were "semiseria" - with elements of both opera buffa and opera seria

(b) La Somnabula [The Sleep Walker]

(c) Norma

(4) Verdi

(a) Most important Italian composer of the 19th Century

(b) Though he composed during the Romantic period, his works are more Classical than Romantic

C. German Opera

1. Characterized by plots taken from mythology
2. Distinction between recitative and aria was modified by intro. of scena, which combined elements of both

[6] Italian in Algiers is an excellent grade 4 composition for high school orchestra or band and it can be handled by a good junior high organization. Pupils find playing Rossini gives them an excellent experience with Romantic literature that is both florid and technical.

BEST COPY AVAILABLE

3. Overture became important part of German opera which was an outgrowth of singspiel

4. Carl von Reber
   a. First composer to use timbres of individual instruments for supernatural effects
   b. Founder of German Romantic opera
   c. Most important operas:
      (1) Der Freischutz
      (2) Euryanthe
      (3) Oberon - (text available in English)

5. Richard Wagner[7]
   a. Most important German opera composer of 19th Century
   b. Greatest contribution was Music Drama
   c. Important contributions and innovations made by Wagner:
      (1) Leitmotiv - musical motive associated with a specific person, mood, or object. Brought about more unified work
      (2) Used unending melody and abandoned aria and recitative
      (3) Vocal and orchestra parts were unified (vocal did not stand alone)

[7]Wagner's works are all worth studying. Two films (29 min. each) Wagner (NET 1957) give his early works, his contribution to opera and contain an explanation of the Wagnerian style in the "Ring" cycle. The films include excerpts of his more important works. The film is listed in The Film Guide for Music Educators.

BEST COPY AVAILABLE

(4) Combined all the arts in his music dramas

(5) Wrote his own texts. The liberetti of his operas leaned toward the supernatural

(6) His orchestra was large

(7) Wagner's influence spread to Hugo Wolf, Strauss, Bizet, Schoenberg, and Russian (Scriabin) and French (Debussy) Schools

(8) His work eventually led to impressionistic and expressionistic movements in 20th Century

d. Characteristics of Wagner's style

(1) Melodic development is completely motivistic

(2) Constant use of chromaticism, evasion of a tonal key center

(3) Use of by-tones

(4) Did not use an authentic cadence before the 24th measure

Unit IV - 19th Century choral music, including contata, oratorio and solo (art songs and German lied)

A. Pupils will understand meaning, scope and performance demands of an oratorio[8]

1. A musical presentation involving solo voices, chorus and orchestra

[8] The Harvard Dictionary of Music by Willi Apel and Ralph T. Daniel gives a good definition of "oratorio" and sights references for listening. Also refer to A History of Western Music (p. 510) for further understandings of the Romantic Oratorio.

BEST COPY AVAILABLE

2. An extended work on a religious or contemplative theme
3. Performed in concert halls or churches without scenery, costumes or dramatic action; a sort of non-acting opera whose text is dramatic, either sacred or secular
4. The text is written expressly for the oratorio
5. The main strength of the oratorio was the chorus
6. Flourished principally in England and Germany

B. Composers of Oratorio (19th Century)

1. Mendelsohn, Felix (1809-1847)
   a. Elijah[9]
   b. St. Paul
   c. Lobgesang
   d. Lauda Sion
2. Beethoven
   a. Christus um Olberg

C. Contata: (From the Italian cantare, "to sing")

1. A work for vocal solosts, chorus and instrumentalists
2. Based on a poetic narrative, either religious or secular, of a lyric or dramatic nature
3. Several movements
4. While it refers to any composition to be sung, specifically it means a small-dimensioned oratorio

[9]Suggest He Watching Over Israel from Elijah for class singing.

BEST COPY AVAILABLE

5. Became an integral part of the Lutheran church service in Germany

D. Other choral music of the Romantic period[10]

1. Part song: Secular choral composition, usually in three or more parts in a chordal rather than contrapuntal style
2. Liturgical music: Music from church liturgy arranged for choirs
3. Chorus and orchestra compositions
4. German lied: Folk or art song with German text

(Extra credit might be offered for reports on any of the above listed composers. It is suggested that the teacher set up guidelines so that the reports will have some uniformity as to content)

[10]Suggested listenings for these three types of music are:

1. Part song: Brahms Song of Fate - This recording can be borrowed from the Dade County Public Schools. Refer to the Instructional Materials Catalog.
2. Music on liturgical texts: Liszt's Festival Mass.
3. Works for chorus and orchestra, "The Choral Symphony" or 9th Symphony of Beethoven's works. The last movement entitled "Ode to Joy" includes a chorus
4. Singing some of the best-known lied; i.e., Brahms Lullaby, or listening to recording of Schubert's Serenade or Ave Maria and Schumann's Two Grenadiers

BEST COPY AVAILABLE

Unit V - Instrumental Music of the Romantic Period

A. Most important 19th Century instrumental works were written for piano

1. Two schools of pianists

a. Johann Hummell

(1) Emphasized clarity of texture

(2) Fluency of technique

b. Beethoven

(1) Fullness of tone

(2) Wide dynamic range

(3) Orchestral effects

(4) Dramatic execution

(5) Powerful technique

c. Clementi (Italian composer, teacher, pianist)

Combined techniques of both

2. Composers of Romantic piano literature

a. Individual or small group assignments on composers for piano

b. Each report to include not only salient factors about the musical life of the composer, but some presentation of his music as well

Outline of Music For Piano by Composers of Romantic Period

A. Schubert

1. Influenced by Haydn and Mozart

2. Wrote 11 sonatas of which Last Sonata in B was the greatest

BEST COPY AVAILABLE

3. The Wanderer - a fantasia

4. Impromptu or Moment Musical - a collection of 14 short pieces, chiefly marches and dances

B. Mendelssohn

1. A virtuoso pianist whose style is elegant and sensitive

2. Influenced by Mozart and Scarlatti

3. Wrote many pieces to which he gave no name

a. Two concertos

b. Three sonatas

c. Preludes and fugues

d. Variations

e. Fantasies

4. Concerto in G minor

5. Variation Serieuses in D minor - his finest large work

6. Wrote for the organ

a. Three preludes and fugues

b. Six sonatas

7. Most popular works were 48 short pieces issued at intervals in 6 books and called Songs Without Words

C. Schumann

1. Was a concert pianist until he injured his right hand

2. Turned to composition and to publication of the New Journal of Music (1834-1844)

BEST COPY AVAILABLE

3. His chief long works for piano
   a. Fantasia in C Major
   b. Symphonic Etudes - a set of variations
   c. Concerto in A Minor
4. Wrote several cycles
   a. Papillons
   b. Carnival
   c. Kreisleriann
5. Album of Young written for children

D. Chopin
1. Lived in Paris but his works reflect his Polish background
2. Took his general idea for his nocturnes from the Irish pianist, John Field
3. Took his ideas for impromptus from Schubert
4. His cantabile and melodic style were largely influenced by the Italian Bellini
   a. Nocturne in D♭
   b. Impromptu in F♯
5. Intimate works for the salon
   a. Nocturnes
   b. Preludes
   c. Impromptus
6. First composer to use the Ballade as an instrumental vehicle

BEST COPY AVAILABLE

7. Barcaralle in F# [11]
8. Berceuse in D♭ [12]
9. Winterwind, an etude
10. Most prolific composer
    a. 2 concertos
    b. 3 sonatas
    c. 30 etudes
    d. 4 scherzos
    e. 4 ballades
    f. 24 preludes
    g. 3 impromptus
    h. 19 nocturnes
    i. waltzes
    j. mazurkas and polonnises

E. Beethoven
1. 7 Piano Concerti
2. 38 Sonatas for piano - greatest contribution to piano literature
3. 6 easy sonatas for piano
4. 21 sets of variations for piano
5. 3 sets of bagatelles
6. 4 rondos
7. Andante Favari
8. Marches and Variations for 4 hands

[11] Berceuse - a Florid nocturne on an unchanging tonic with dominant harmonies

[12] Barcarolle (Op. 60) - treatment of lyrical themes with ornamentation.

BEST COPY AVAILABLE

F. Liszt

1. Born in Hungary and studied under Czerny
2. Became a concert virtuoso at eleven
3. Went on to become not only a great concert pianist, but a fine conductor and composer as well
4. Major works
   a. 19 Hungarian Rhapsodies
   b. E♭ Major and A Major concertos for piano and orchestra
   c. Hungarian Fantasy
   d. Dance of Death
   e. 12 works for organ including:
      (1) Fantasia
      (2) Fugue on a Chorale Theme

G. Brahms

1. His models were Schumann and Beethoven
2. Characteristics of his works
   a. His emphasis on construction gives his works a classical flavor
   b. His harmonies were romantic, but couched in classical frameworks
   c. Full sonority, and broken chord figuration
   d. Doubling of melodic line and of thirds and sixths
   e. Use of cross rhythms

BEST COPY AVAILABLE

3. Major works

a. Sonata in F Minor

b. Variations and Fugue on a Theme of Handel

c. Variations on a Theme of Paganinni

d. 2 concertos

e. 3 sonatas

f. 35 short pieces including ballades, rhapsodies and capriccios

H. Other composers for piano

1. Moussorgsky - Pictures at an Exhibition

2. Franck - Symphonic Variations for Piano and Orchestra

a. Franck also was the founder of the school of organ music in France

b. Began National Society for French Music in 1871

VIII. RESOURCES FOR STUDENTS

Music history texts, recordings, films, performances, televised concerts, periodicals, and the fine arts section of the daily paper.

IX. RESOURCES FOR TEACHERS

A. Books

1. Apel, C. W. Harvard Dictionary of Music-1945.

2. Dent, E. A. History of Opera - 1942.

3. Einstein, E. A. Music in the Romantic Era - 1947.

4. Finney, F. T. A History of Music - 1935.

BEST COPY AVAILABLE

5. Hughes, C. R. The Bibliographical Dictionary of Musicians - 1903.

6. Idelsohn, H. A. Jewish Music - 1929.

7. Lang, I. P. Music in Western Civilization - 1941.

8. Pratt, J. W. The History of Music - 1935.

9. Prunières, K. A New History of Music - 1943.

10. Sachs, L. C. The History of Musical Instruments - 1940.

11. Time Inc. The Story of Great Music - 1966.

12. Watkin, B. Harold History of Music - 1965.

X. ASSESSMENT

Course offerings should be assessed in terms of their own objectives. These may involve specially prepared tapes of short phrases, for identification tests, self-designed tests, teacher observation, student interview, group discussion, and observable reaction.

The tests will reflect a knowledge of the national and world events and how they affected the music of that period. The students will be able to identify composers and performers and musical literature that has been studied during the quinmester.

Suggested Listening List

(some specific suggestions have been made in the unit plans and much will depend upon availability, maturity of students and time limitations).

BEST COPY AVAILABLE

1. Auber, Daniel (1782-1871)
   a. La Muette de Portici
   b. Fra Diavolo
2. Beethoven
   Refer to Resources for Teachers - Classical period-
   C. Composers and their works
3. Bellini, Vincenzo (1801-1835)
   a. La Somambula
   b. Norma
   c. Il Puritani
   d. Wrote 10 operas
4. Berlioz, Hector (1803-1869)
   a. Les Troyens
5. Bizet, Georges (1838-1875)
   a. Carmen (called the "perfect opera")
6. Brahms
   a. 2 concertos
   b. 3 sonatas
   c. Variations
   d. Sonata in F Minor
   e. Variations and fugue on a theme of Handel
   f. Variations on a theme of Paganinni
   g. 35 short pieces (Ballade, Rhapsody, Capriccio, etc.)
7. Charpentier (1634-1704)
   a. Louise

BEST COPY AVAILABLE

8. Chopin, Frederic (1810-1849)

   a. Etudes

   b. Romantic sonatas

   c. 2 piano concertos

   d. Use of folk materials in:

      Preludes

      Polonaises

      Mazurkas

      Ballades

      Waltzes

      Nocturnes

BEST COPY AVAILABLE

BIBLIOGRAPHY

Blom, Eric (ed.). Grove's Dictionary of Music and Musicians. Volumes I-IX. (St. Martinis Press Inc: New York, N.Y.) 1955.

Dade County Public Schools, Instructional Materials Catalog: (Bulletin 1-N), Miami, Florida

Finney, Theodore, A History of Music. Harcourt Brace and Co. Inc., New York, N.Y. 1947, pp. 430-553.

Grout, Donald Jay, A History of Western Music, W. W. Norton and Co., Inc., New York, N.Y. 1960. pp. 470-568.

Miller, Hugh Milton, History of Music, Barnes and Noble, Inc., New York, N.Y. 1953. pp. 135-167.

Music Educators National Conference - Film Guide for Music Educators, Library of Congress Catalogue, 61-18148, U.S.A. 1961.

Watkins, Harold, History of Music. Monarch Press Inc., New York, N. Y. 1965. pp. 88-101.